



Chicanx Feminism.



## Personal Statement

was 16 I was able to participate in a foreign exchange program in Guayaquil, Ecuador. This experience was so important as it sparked my passion, and zeal for Latinx culture.

In my youth I felt a dichotomy between my love for Latinx culture, and the ways in which I felt this appreciation almost compromised my identity as a feminist. I was, just a little baby teen in a giant city, and I couldn't walk one city block without hearing "Guapa!" or "Ven aqui, Gringa!" I couldn't even walk to the corner store without my 9 year old neighbor as a companion, not because I could get lost, but because I needed a male supervisor for almost everything. As the naive, but independent girl I was, this baffled me to my core.

Eventually I met some of the fiercest females I had ever encountered when I was in Guayaquil. As a pack or "squad" as they say, no one was going to give us any grief. We were loud, aggressive, and talked back to any unsolicited comments like it was second nature. When I asked if my new friends identified as feminists it became a debate as to who a feminist could be, or become. The way they described their beliefs was clearly feminism in its strongest forms, but it was the exclusivity in the 3rd wave

feminist nature which caused this hesitation for them, and myself to identify as a feminist. In my mind I decided they were feminists, even if they didn't identify as such. Throughout my early stages of adulthood, I've realized it's not that I have a problem with feminism itself, it's that I have formed a bias against many 3rd wave feminists I have encountered, as they often apply a zero point epistemology to feminism. This zine isn't just academic, but an homage to the strong Latinx women I have met on my journey to accepting Chicana feminism, and feminism in its 4th wave.

In my journey to appreciate Chicax feminism, I have encountered the works of Cherrie Moraga, who does a great job of asserting herself as an academic, and a Latinx woman. Her work often challenges the styles of writing in academia, more specifically the white racial frame which she describes in some works as an infection to her writing. In an effort to challenge the white racial frame of learning I have used her style as an inspiration for this zine. I tried to replicate her style of writing in the sense that as a reader you experience my complex journey with 3rd wave feminism, and appreciation for Chicax feminism. One could say how Cherrie Moraga writes to generate a kind of catharsis from within the reader.



Cherrie  
Moraga



In Lessons from Cherrie Moraga, The (W)rite to Remember: Indígena as Scribe 2004-5 (an excerpt) Cherrie Moraga she writes:

“As people of color living in the United States, how do we authorize ourselves to write toward what is aesthetically original in us when the majority culture insists that aboriginal thought is useless, most aboriginal peoples are dead or dysfunctional, and to look backwards is to be backwards? How do we counter a dominant narrative that rewrites our history in the effort to erase that history and its peoples? “

Upon reading this quote its a personal recommendation to reflect on the ways in which we have been taught to write, or think, and who has influenced these styles.

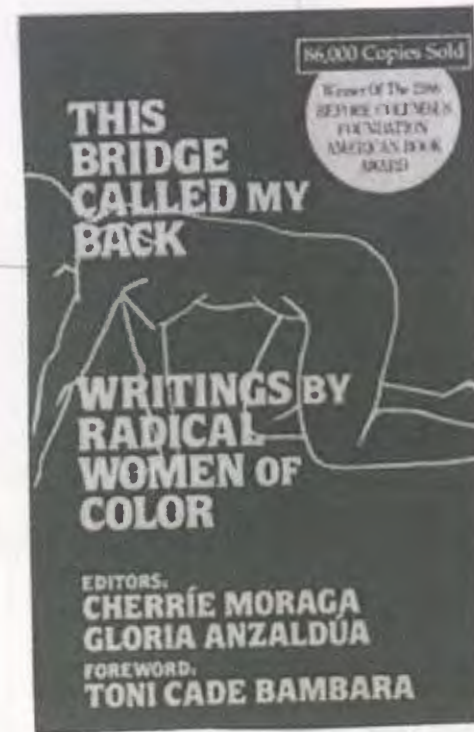
Cherrie and Gloria's  
collaboration.

If one is discussing Chicana feminism, then it's almost impossible not to mention the collaboration between Cherrie Moraga and Gloria Anzaldúa in *This Bridge Called My Back*, *Writings by Radical Women of Color*. In these collections of stories, a reader must feel a zeal for Latinx culture, and possibly sadness for the ways in which

these women have been silenced by academia, or women who may identify as feminists, but disregarded the concept of intersectionality.



Gloria Anzaldúa



Carmen  
Carrera



Changing the game, Carmen Carrera  
and Daniela Vega

Unless you've been living under a rock then you have probably heard about the competitive reality tv show RuPaul's Drag Race. While this show has been a source of entertainment for many Americans, it has also created a platform for many people in the Drag or Trans community to speak on their own behalf, one voice is from the series three is model, and activist Carmen Carrera.



While many may associate Carrera with RuPaul's Drag Race, she has been busy making a name for herself. Last year she worked on a documentary about trans women in Brazil, more specifically the limited economic opportunities they have, and the discrimination many may face. I decided its important to feature someone such as Carmen Carrera because she's someone is part of Flores' described Chicanx feminist community.



Daniela Vega



Another celebrity which I would like to discuss is Daniela Vega, the protagonist of the 2018 Oscar winning foreign film, *The Fantastic Woman*.

Daniela Vega not only starred in this film, but also hosted at the Oscars, her presence on the stage was something new to me, something refreshing which I think we could call benefit from. I mean I really love mainstream celebrities of the Latinx community, such as Shakira, and Sofia Vergara, but offering a spotlight on figures such as Daniela Vega, and Carmen Carrera is an opportunity to challenge who can be famous, and Latinx.



Last semester I encountered a scholarly article by Lisa A. Flores, *Creating Discursive Space Through a Rhetoric*

of Difference: Chicana Feminists Craft a Homeland. Written in 1996 the term "intersectionality" is used maybe two times, its important to understand this scholarly article was written amongst the new, and exciting, but limiting 3rd wave era of feminism. I understand it may be alarming for me to be so frank, and openly disavow 3rd wave feminism, but it was rather exclusive in regards to women of color.

Lisa A. Flores



Flores makes the divide even more clear when she writes in regards to Chicana feminists

"Such feelings of isolation within the women's movement are not unique to Chicana feminists, but are shared by many people of color. Being asked to choose between groups, the Chicana feminist loses identity."

Flores is able to define the ways in which women of the Chicana feminist movement are often alienated, but

ultimately make a supportive community of their own.



### Activity

Please feel free to take a sticky note, and feel free to write down a Latinx celebrity which embodies the characteristics of a Chicax feminist.

Selena

PRINCESS  
Nokia

### Reflective Statement

Looking over my zine you can see lines which are not fully erased, and small spaces which seems as they do not belong there. You may wonder if this was a mistake, which it was not. I keep these spaces for you. These spaces and lines function as a symbol for the small spaces which Chicax feminists must create in order to form a community within a country that rejects them. I leave the lines as a mark of my flaws over the development of my values, more specifically the development of my identity as a feminist with a zeal for Latinx culture, and an appreciation for the women who showed me how they could be feminists and Latinx. They were the women who taught me how to be a good friend, and a "good feminist."